

Piano Concerto No. 2 in B ♭ Major

Op. 83

I.

Allegro non troppo M.M. ♩ = 92

Piano solo

Piano II (Orchestra)

Tutti

Solo

I

II

8

mp

p

f

3

6

Real

12

I

14

I

16

I

19

I

poco f

23

I

ben legato e poco sost.

p cresc.

26

I

sempre cresc.

A Tutti

29 *f ben marcato.*

33 *cresc.* *ff marc.*

36 *cresc.*

39 *sf* *dimin.* *p*

43 *più dolce* *pp* *p*

48 *espr.* *mp*

51

II

cresc.

54

II

B

p

f

6

6

1 3

57

II

6

59

II

4

61

II

ff

12

6

6

3

6

3

64

II

12^o 6^o 6^o 3

tr tr

Solo

I

68

II

71

I

mp legato

74

I

cresc. poco a poco

II

p

I

77

sempre cresc.

II

I

80

cresc.

II

I

83

II

I

86

Tutti

Solo

fespress.

II

tutti

fespress.

I

90

[C] Tutti

II

[C]

mf

II

94

p dolce

dolce

Solo

espress.

pp

pp

100

Tutti

I

109

II

Solo

113

II

Tutti

116

II

D

D

dolce

p

119

II

122

II

pp

Solo

I

p

125

II

molto dolce e leggero

I

128

II

p

dolce

I

130

II

I

132

II

espress. ma dolce

pp

I

134

II

I

E

p *m.s.* *m.s. m.d.* *m.s.* *m.s.* *poco f*

137

II

E

I

f *p* **Tutti**

140

II

espr. *f* *dim.* *p*

I

Solo *f* *f* *p*

144

II

cresc. molto *f* *p*

148

I

151

I

154

I

I

156

II

I

158

II

f ben marc.

I

160

II

f

I

163

II

f

The image shows a musical score for the song 'The Rose Tree'. It consists of two systems of staves. The first system, labeled 'I', contains a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The melody features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over a bracket. The bass line consists of chords and single notes. The second system, labeled 'II', also contains a grand staff. The melody continues in the treble clef, and the bass line continues in the bass clef. The melody includes a 'cresc.' (crescendo) marking. The bass line includes a 'Rea Rea Rea Rea' vocal line. The score is written in a standard musical notation style with various ornaments and dynamics.

I

171

II

cresc. *fp* 3 *fp* 3

II

173

F Tutti

ff

ff 6 3

II

176

cresc.

II

179

ff *sf* *sf*

182

II

cresc.

ff

sf

sf

sf

sf

185

II

sf

sf

dimin.

p

6

Solo

Tutti

I

p

3

189

II

3

p

6

Solo

Tutti

I

192

II

3

p

195

II

cresc.

Solo

I

199

II

I

201

II

I

203

II

I

205

II

I

207

II

8

I

209

II

cresc.

ff

mf

3

6

cresc.

Tutti

Solo

I

213

II

p legg.

6

8

3

fp

3

7

8

I

215

II

p ma ben marc.

219

I *fp* *legg.*

II *fp* *s*

221

I *p ben marc.*

II

224

I *f* *s* *p*

II *f* *p*

227

I

II

230

I

II

p

p. legg.

pp

6

232

I

II

234

I *ff*

II *fp*

236

I *ff*

II *fp*

238

I *ff* *ff* *dim. subito, l. gato molto* *p*

II *ff* *ffp dim.* *pp*

240

I

II

241

I

II

243

I

II

dim. subito *legato e dim. sempre*

I

245

II

ff *ffp dim.* *pp*

I

247

II

pp sempre

I

249

II

251

I

II

253

I

II

dim.

255

I

II

pp

pp legato dolce

ppp

8.

I

257

II

8.

I

259

II

p dolce

8.

I

261

II

p dolce

pp

dolce

p

Tutti

I

264

II

Solo

p dolce

269

I

II

272

mf espr.

Detailed description: This is a page of a musical score for piano, likely from a 19th-century repertoire. It consists of two systems of staves, each with a right-hand (I) and left-hand (II) part. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first system starts at measure 264. The right-hand part (I) has a melodic line with triplets and slurs, while the left-hand part (II) provides harmonic support with chords and moving lines. A 'Tutti' marking is placed above the first staff. The second system begins at measure 269. The right-hand part (I) is marked 'Solo' and 'p dolce', featuring a series of triplets and a crescendo leading to a 'p' dynamic. The left-hand part (II) continues with harmonic accompaniment. The third system starts at measure 272. The right-hand part (I) has a more complex melodic line with many slurs and ties. The left-hand part (II) is marked 'mf espr.' and features a rhythmic pattern of eighth notes. A 3-measure rest is indicated in the right-hand part (I) at the beginning of this system.

I

Tutti

K

p

II

K

fp

II

pp *dolce*

I

Solo

p

II

dim.

molto dolce e tranquillo

I

286

Re Re Re Re

II

p

dolce

I

288

8...

II

I

L

espress. ma dolce

II

pp

L

298

I

8... 8... 8...

f *dim.* *f*

II

espr. *f* *dim.* *cresc. molto* *f* *p*

304

I

307

I

piu f

310

I

313

II

M

I

ff

315

II

I

f ben marcato

317

II

I

ff

319

II

I

321

II

I

323

sempre più f *f*

II

cresc.

I

325

ff molto marc.

II

f *p* *f* *p*

I

328

II

I

330

II

fpp *ma ben marc. sempre*

fpp

I

333

II

sempre pp

legato molto

I

336

II

p dim.

ad. *

I

338

II

dim. sempre

pp dim.

I

339

II

ppp

I
 340
 II
 341
 I
 343
 II

Musical score for two pianos (I and II) across three systems. The key signature has two flats (B-flat and E-flat). The first system (measures 340-341) shows Piano I with a continuous eighth-note melody and Piano II with chords and a long bass note. The second system (measures 341-343) features Piano I with a descending eighth-note line and Piano II with sustained chords. The third system (measures 343-344) includes dynamic markings like *ff* and *f*, and features complex chordal textures with many beamed notes in both parts. Measure numbers 340, 341, and 343 are indicated at the start of their respective systems.

8.

I

346

II

ff

ff

0

I

349

II

ben marc.

12

Tutti

Solo

I

352

II

f

8.

I

355

II

p

I

357

II

dolce

mp ma dolce

I

359

II

p

I

361

II

I

363

II

più dolce

I

365

II

dim.

dim.

I

367

II

dim.

pp

I

369

II

ff

tr

tr

tr

tr

I

373

II

8

8

8

8

II

Allegro appassionato M.M. $\text{♩} = 76$

Solo

I

ff

II

f ben marcato sempre

I

9

II

I

15

II

marcato

8

I

27

II

37

I

II

Tutti

p

p tranquillo e dolce

46

I

II

Solo

mp

56

I

cresc.

61

I

f

66

I

legg.

II

p

72

I

II

I

78

p

A

p

II

mf marcato

I

83

II

dimin. molto

I

89

II

p

p

I *dolce*

95

II *pp*

I *p*

100

II *p ma marcato*

I *dimin.* *pp*

106

II *dimin.* *pp* *dim.*

Tutti **Solo**

p *cresc.*

pp

ff

f

107

114

122

Detailed description of the musical score: The score is for a piano piece, likely from a 19th-century repertoire, given the notation and dynamics. It consists of three systems of staves I and II. The first system (measures 107-113) begins with a 'Tutti' section where both hands are silent. The 'Solo' section starts in measure 109 with a piano (p) dynamic and a crescendo (cresc.) marking. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. The second system (measures 114-121) features fortissimo (ff) dynamics. The right hand has a more active melodic line with slurs and ties, while the left hand continues with a steady accompaniment. The third system (measures 122-129) includes a forte (f) marking. The right hand has a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. The score is written in G major and 3/4 time, with various articulations and dynamics.

I

128

II

I

134

II

I

140

II

B

B

Sbassa.....

I

149

II

ff

II

156

I

Tutti

II

II

162

I

Solo

ff

C Tutti

II

C

The second system of the musical score for "The Swan" by Maurice Strakosky. It consists of four staves of music, each with a piano (II) and a right-hand (I) part. The music is in 3/4 time and features various dynamics and articulations.

- Staff 1 (Measures 168-173):** The piano part features a steady eighth-note accompaniment. The right-hand part has a melodic line with slurs and a fermata over the final measure. Dynamics include *f* and *ff*.
- Staff 2 (Measures 174-179):** The piano part continues with eighth notes. The right-hand part has a melodic line with a slur and a fermata. Dynamics include *ff*.
- Staff 3 (Measures 180-185):** The piano part features a steady eighth-note accompaniment. The right-hand part has a melodic line with slurs and a fermata. Dynamics include *f* and *ff*.
- Staff 4 (Measures 186-191):** The piano part features a steady eighth-note accompaniment. The right-hand part has a melodic line with slurs and a fermata. Dynamics include *f* and *ff*.

sotto voce

Solo

pp legato

I

214

II

pp sempre legato

I

220

II

I

225

II

Tutti

I

230

II

Solo

240

I

246

I

262

II

268

I

II

pp

pp

p

cresc.

p

cresc.

f

D

D

264

I

II

ff

s

marc.

272

I

II

marc.

278

I

II

Tutti

ff

p

286

I

Solo

p

cresc.

II

294

I

f ben marcato

8

E Tutti

II

300

II

pp

pp sempre

1

1

3

308

II

dimin.

The musical score is for the opera 'Sole a mezzanotte' by Giuseppe Verdi. It is a piano accompaniment for two pianos (I and II) and includes parts for Solo and Sgassa. The score is in 3/4 time and is in the key of B-flat major (two flats). The tempo is marked 'Allegretto'.

The score is divided into three systems. The first system (measures 313-320) features a Solo part in the right hand of Piano I, marked 'Solo' and 'ff ben marcato'. The Sgassa part is in the left hand of Piano I, marked 'Sgassa'. The Piano I part is marked 'F' (forte) and the Piano II part is marked 'ff' (fortissimo). The second system (measures 321-326) features a Solo part in the right hand of Piano I, marked 'Solo' and 'ff ben marcato'. The Sgassa part is in the left hand of Piano I, marked 'Sgassa'. The Piano I part is marked 'F' (forte) and the Piano II part is marked 'ff' (fortissimo). The third system (measures 327-334) features a Solo part in the right hand of Piano I, marked 'Solo' and 'ff ben marcato'. The Sgassa part is in the left hand of Piano I, marked 'Sgassa'. The Piano I part is marked 'F' (forte) and the Piano II part is marked 'ff' (fortissimo).

I

333

g bass

II

ff

I

340

g bass

II

I

346

II

353

I

II

361

Tutti

I

II

f

p

p

tranquillo

370

Solo

I

II

p

dolce

I

378

II

cresc.

I

383

II

I

388

II

mp

p

I

393

sempre più agitato

II

I

398

II

I

403

II

G

f cresc.

G

mf marcato

sempre cresc.

I

409

II

cresc.

I

414

II

I

419

II

424

I

II

cresc.

f

8

429

I

II

f *ff*

H

H

434

I

II

Tutti

f

I
 440
 II
 Solo
 ff
 ff ben marcato
 447
 I
 II
 8^{va}
 ff
 452
 I
 II
 8^{va}
 ff

Musical score for two staves, I and II, spanning measures 440 to 452. The score is written in a key signature of one flat (B-flat) and a common time signature (C). Staff I (upper) features a 'Solo' section starting at measure 440, marked with a forte (ff) dynamic. Staff II (lower) has a 'ff ben marcato' marking at measure 440. Both staves show complex rhythmic patterns and dynamics, with Staff I ending at measure 452 and Staff II continuing to measure 452.

Andante M. M. ♩ = 84

Vcl. solo
espr.

III

Tutti
legatissimo
p
mf < >

mf

cresc.

mf *p* *dolce* **A**

diminuendo *dolce*

ritard. -
Solo

p

8.....

8.....

in tempo

pp

ritard. -

in tempo

f dim.

p dolce

cresc.

I

34

B

II

B

I

36

II

fp

fp

fp

I

37

II

fp

fp

I

39

II

cresc.

cresc.

I

40

II

f

sf

f

I

42

II

f

fp

fp

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a piano introduction in 3/4 time, marked with a piano (*p*) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the melody and accompaniment, with a forte (*f*) dynamic marking. The third system shows the continuation of the piece, with a piano (*p*) dynamic marking. The score is written for piano and includes a variety of musical notations such as chords, arpeggios, and dynamic markings.

8.....

I

p

49

II

sf

sf

8.....

I

f

61

II

sf

sf

sf

mf

I

63

II

f

C

p

rit. molto

56

C

p

pp dim.

rit. molto

Più Adagio

pp dolce

molto espress.

58

col C^{ad}

Più Adagio

ppp

pp sempre dolcissimo

61

I

64

II

dim.

ppp

I

67

II

rit.

dim.

I

70

II

D Tempo I

Tutti

D Tempo I dolce

p

I

73

II

Solo

p

f

rf

p

I

77

II

tr

8...:Tutti

p

tr

p

I

80

II

Solo

tr

p

tr

p dolce

cresc.

mf

84 **E** Tutti

p *dolce*

87 **Solo** *dolce*

dolce

90 *cresc.* *f* *Vcl. solo*

rit. - - - - -

dim. dolce *pp*

92

rit. - - - - -

dim.

93

Più Adagio 8..... 8..... *tr*

p

94

Più Adagio

pp

95

tr *dim.* *pp*

96

(ad lib.) *rit.* 3 3 *pp*

97

IV

Allegretto grazioso M.M. ♩ = 104

Solo

I

p

Allegretto grazioso M.M. ♩ = 104

II

p

I

legg.

6

II

p

I

11

II

I

16

II

p

legg.

p

I

21

II

I

26

II

dim.

pp

dim.

pp sempre

I

31

II

pp

pp

II

A

I

34

II

A

p

cresc.

f

p

cresc.

II

Tutti

I

39

II

f

cresc.

f

f

Solo

8:

Tutti

I

43

II

ff

sf

sf

ff

1 4 4

Solo

8:

Tutti

I

49

II

ff

ff

1 3 1 4 1 4

54

II

sf

4 4 1 3 4 4 4 4 3

Solo

f *dim.* *p* *poco f*

59

mp *espressivo*

65

legg.

72

I

78

II

dolce

p

84

I

II

Tutti

dolce

p

91

I

II

Solo

dolce

I

II

p

B

legg.

B

I

II

I

II

97

102

107

I

111

II

p

pp dolce

==

I

115

II

tr

Tutti

pp

==

I

120

II

p

I

125

II

dim.

pdolce

dim.

I

129

II

dolce

I

134

II

p

mp

I

139

II

dimin.

dimin.

[C] Tutti

I

145

II

pp

dim.

ppp

I

151

II

Solo

plegg.

8

Tutti **Solo**

dolce

I

II

pp

p

157

8

☆

I

II

f

cresc.

p

legg.

grazioso

162

I

II

167

I **D** *legato*
dolce

172 II **D** *dolce espressivo*

I *poco f*

177 II *p*
dolce espressivo

I *legato*
poco cresc.

182 II *p*

I **E** Tutti

187

II *cresc.* **E** *f* *f* *f*

II *f* *cresc.* *f* *f* *f* *f* *f* *f*

I Solo

199

II *ff* *f*

204

I

mf

II

p

209

I

f

p

II

fp

214

I

p dolce

II

219

I

224

I

in tempo

rit.

p

Tutti

F

Solo

p

Tutti

I

229

II

ff

F

Solo

I

234

II

I

239

II

mp

p

I

243

II

f

mf p

I

247

II

un poco rit. - - - - - in tempo

p dim.

pp

p dolce

un poco rit. - - - - - in tempo

I *legg.*

263

II

p

I

267

II

I

261

II

dim.

pp

pp *leggiero sempre*

265

I

II

7

8

268

I

II

8

p

272

I

II

cresc.

G Tutti

G

f

I

II

276

I

II

281

I

II

286

I

II

Solo

ff

Tutti

Solo

ben marcato

ff

8.

Tutti

ff

5

4

4

ff

The first system of the musical score for 'The Song of the Lark' features a piano introduction. It begins with a 'Solo' section for the first horn (I), marked with a forte (*ff*) dynamic. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The horn part consists of a series of chords and single notes. The second horn (II) enters later in the system with a similar melodic line, also marked with a forte (*ff*) dynamic. The system concludes with a 'Tutti' section where both horns play together.

I

308

mp

II

poco f espress.

I

315

p

II

I

322

ben marcato

II

I

328

II

p scherz. legg.

H

I

334

II

I

338

II

p dolce

I

342

II

dim.

II

348

piu p

pp

pp

Tutti

I

355

II

ppp

*Solo
legg.*

pp

361

I

II

365

I

II

p

369

I

II

p

I

373

II

Un poco più presto M.M. ♩ = 138

I

377

II

I

382

II

I

387

II

392

I

II

cresc.

cresc.

397

I

II

K Tutti

K

ff

402

II

ff

407

II

ff

412

II

Measures 412-416. Right hand: Triplet chords and single notes. Left hand: Sustained chords. Dynamics: *sf*.

417

II

Measures 417-421. Right hand: Triplet chords. Left hand: Moving bass lines. Dynamics: *sf*.

Solo

I

Measures 417-421. Right hand: Melodic line with *f* and *dim.* markings. Left hand: Harmonic support.

422

II

Measures 422-426. Right hand: Melodic line starting with *sf*. Left hand: Sustained chords.

I

Measures 422-426. Right hand: Melodic line. Left hand: Sustained chords. Fermata at the end of measure 426.

428

II

Measures 428-432. Right hand: Melodic line. Left hand: Sustained chords. Fermata at the end of measure 432. Marking: *pp sempre*.

I *dolce*
 433
 II
 438
 I
 443
 II

Musical score for piano, measures 433-443. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features two systems, each with a right-hand (I) and left-hand (II) part. The first system (measures 433-437) includes a *dolce* marking and triplet markings (3) over several notes. The second system (measures 438-443) includes an 8va marking over a measure in the right hand. The music consists of flowing sixteenth and thirty-second notes, often beamed together, with some rests and dynamic markings like *dolce*.

448

I

p cresc.

f legato

II

p cresc.

fp

453

I

cresc.

II

cresc.

458

I

f

II

f

Tutti **Solo**

I

II

462

f

M Tutti

I

II

466

M

ff

Solo

I

II

470

f

475

I

mf

cresc.

II

sp

cresc.

480

I

2 3 4 5 3 2 1 2 3 4 5 3 2 1 2 3 4

Reo *

II

484

I

8

II